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eye, and (3) arrest the eye. In the third rating he placed the bright colors used on modern poster art.

The speaker began by holding up as a fallacy the old notion that red, yellow and blue comprised the primary colors, and by means of a revolving wheel showed that red, yellow and blue did not merge into a neutral gray, as they should if they were real primaries. He then demonstrated that neutral gray could be produced by the true primaries: Yellow, red, purple, blue and green. While it is economical to use the three-color primary theory for printing, color effects more true and pleasing would result with five printings of the real primaries.

Color complements should balance in strength, as on a Persian rug. Unbalanced color is startling, as on some of the modern poster work. It is not necessary to maintain a perfect balance at all times, but the user of color should start from the balance point and determine what degree of unbalance the color will bear. It was noted that colors on a white background do not seem to have the brilliancy that is present when colors are on a black background.

Professor Munsell interested his audience in the practical application of his method of color notation by telling how he had made a record of the colors in a European sunset and how an American artist using the Munsell method had sent instructions across the continent to his printer as to the colors to be used in printing a poster. The speaker was frequently applauded and heartily so at the close of his address.

Under the auspices of the American Institute of Graphic Arts, there was held at the National Arts Club, November 3d to 10th, an exhibition of contemporaneous wood engravings which included specimens of the work of Timothy Cole, William Baxter Closson, Arthur W. Dow, Stephen G. Putnam, Rudolph Ruzka, William G. Watt, Henry Wolf and others. The exhibit was opened by a dinner of the Institute, on the evening of November 3d.

awake organization. In July the Club visited by special invitation "Laurelton Hall," the home of Louis C. Tiffany, Oyster Bay, L. I. In August they visited the home and studio of William de Leftwich Dodge, the well-known mural painter. In September a pilgrimage was made to the Cheney Silk Mills at South Manchester, Conn. And on Saturday afternoon, September 25th, the members enjoyed a lecture promenade on "Tapestries" at the Metropolitan Museum of Art given by George Leland Hunter.

The program for the winter includes similar visits to private houses, exhibitions and galleries with talks on various subjects by specialists on the several subjects. Mr. Henry W. Kent, Secretary of the Metropolitan Museum, will be one of these lecturers. He is to speak on the subject of "The Art of Display as Related to Museums." Sir Charles Allom is to give an illustrated lecture on "American Arts Neglected by Americans," which promises to be most engaging.

RUG MAKING IN INDIA TODAY

The following brief account of rug making in India was given in a recent issue of *The Upholsterer*, one of the best of our current trade journals. "The India carpet industry is today in the safe hands of a few firms who practically control it. During the year 1913-14 India sold to Great Britain carpets and rugs to the value of \$582,233; to the United States, the imports reached the value of \$66,000. Possibly many of the carpets exported to the United Kingdom were eventually reshipped to America because today we are beginning to again appreciate the importance of India, especially in the carpets that are made at Kashmir, where the yarns are obtained from the goats and are smooth and lustrous as silk. This fine quality of wool is known as pashn. In some localities of India the knots run twenty to the inch.

The center of the industry, which specializes on American trade is Amritsar. The industry here owed its origin to the initiative of the jails of the Punjab, which first brought Indian carpets to the notice of the outside world at the London International Exposition in 1851. Carpet making as a jail industry is largely practiced in

THE ART IN TRADES CLUB

The Art in Trades Club of New York, which is a chapter of the American Federation of Arts, is certainly a wide-

many parts of India. The leading manufacturers of Amritsar where six factories are at work and about two hundred looms employed, restrict their output to the higher grades.

The manufacturer pays the master weaver for different qualities of carpets at so much per 1,100 stitches, and the latter in turn engages his weavers, mostly youths between the ages of ten and twenty at a daily or monthly wage. A master weaver earns \$3.30 to \$10 per month and a weaver \$1.30 to \$5. All workmen are Mohammedans, the largest proportion, especially in the higher grades being Kashmiris. Apprentices are, however, freely taken from other Mohammedan castes.

Woolen yarn at Amritsar is locally spun and dyed with vegetable colors. The finest wool used comes from Bikaner, in Rajputana, or from Kerman, in Persia, by the Nushki trade route through Baluchistan."

THE LACE
INDUSTRY
ABROAD

One of the results of war is the crippling of industries according to a correspondent of *The Upholsterer*. Little lace is now being made in Europe. During the year June, 1914, to June, 1915, there were \$4,000,000 worth of laces imported by the United States from France, but this is thought to have been accumulated stock.

The skilled workmen and designers are, we are told, practically all doing military duty and many women who are capable of doing this work are employed by the government as conductors or clerks, or are working in the fields. It is also said that in their present occupation they are securing greater remuneration than they did formerly making lace.

In France the linens used for thread are being used to dress the wounds of soldiers, and the price of this thread has increased almost fourfold. It is said that the importer going abroad now must take his own designs for work to be ordered, as there are no designers at hand.

A VAN DYCK
FOR TOLEDO

The Toledo Museum of Art is to be enriched by the acquisition of an important painting by the great Flemish master, Sir Anthony Van Dyck.

This masterpiece is a gift to the people of the United States from Mr. Charles Leon Cardon, the noted artist and connoisseur of Brussels, Belgium, in recognition of the generous sympathy and bountiful relief which has poured from the coffers and hearts of the American people. Mr. Cardon's friendship for the Hon. Brand Whitlock, United States Minister to Belgium, is evidenced in his wish that this gift to the nation is to find its permanent home in the beautiful Museum of Art which graces Mr. Whitlock's home city, and of which during his residence here he was a trustee.

The painting entitled "Saint Martin Partageant Son Manteau" was the first study for the larger work of the same composition which now hangs in the church of Saventhem. It shows Saint Martin as a young cavalier dividing his cloak with two beggars by the wayside.

AN OPEN LETTER

A PLEA FOR BETTER HANDLING OF PICTURES IN TRANSIENT EXHIBITIONS

TO THE SECRETARY OF THE

AMERICAN FEDERATION OF ARTS:

Can you not instruct the various institutions who receive pictures sent out on traveling exhibitions to insist in care in the installing of the glass and in its shipment? I am told that many galleries do not trouble to put the glass on the pictures. I personally feel that glass should be sent on the pictures pasted with paper and that everybody should be instructed to leave the pictures the way the artists send them out.

I have been having all kinds of bad treatment not only from the smaller institutions but from the larger as well. Glass is returned nailed in with the strips missing (a good way to insure breakage) or missing altogether. Frames are returned with screw-eye holes through the gold leaf, with white tags pasted on canvas or frame, with marks all over the back of the canvas which in the case of a thin surface may damage the picture.

I know that pictures are often shown with plenty of dust on them, and that often pictures may be damaged by dusting, as many artists send out very fresh pictures for exhibitions with paint sometimes wet.

I believe that you could do a very valuable work by starting a campaign through the medium of ART AND PROGRESS, both editorially and through special printed instructions to galleries, looking to the proper handling of pictures. I believe you have already started something in this way, and I am writing this letter to give what added encouragement I may to this work.

Yours truly,

GEORGE BELLOWES.